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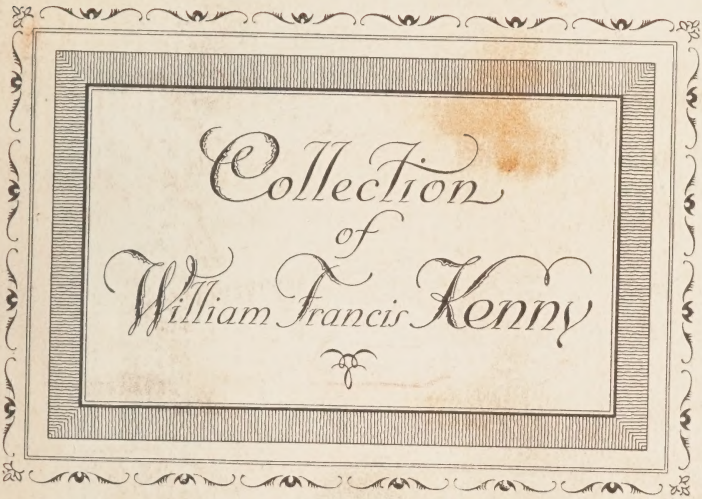
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ISSUED ON APRIL THE
FIFTEENTH 1929 FOR
" LES EDITIONS DE LA
GAZETTE DU BON TON "

Foreword

by Thiebault Sisson

ELL me who are your friends and I will tell you what you are, says an old French proverb. Nothing is so judicious or so true. By continually living with persons whom we have made our friends we unconsciously reflect their qualities and their faults. Good or bad, they leave their impress on our moral self and we end up by resembling them.

True in what concerns our relations, this proverb is none the less so in what concerns our artistic preferences. Without being aware of it, these betray our temperament and reveal our mentality. If they go to scenes of brutal realism or repelling vulgarity, they do not testify the purity of our taste or the uplifting of our

character. If, on the contrary, they resort to the most ideal, the most tender of performances, the woman and the child — as is the case with Mr. William Francis Kenny's collection — they testify to a freshness and delicateness of sentiment which are out the ordinary, and it is manifestly evident that the man who has grouped in his collection some of Bernardino Luini or Quintin Matsy's Virgins, Andreas del Sarto's Virgin, surrounded by the Saints, a Sainte Cecile by Paolo Cagliari named the Veronese, the Assumptions of the Virgin painted by Murillo or by Gian Battista Tiepolo, a Nativity by Gaspar de Crayer, the best pupil of Rubens, Sir Joshua Reynold's Holy Family, some portraits of young women and children by Sir Thomas Lawrence, Sir William Beechey, Greuze and George Romney or some gallant fetes of the French eighteenth century as the "Bathing Pool" by Jean Baptiste Pater, Watteau's pupil, must be refined, sensitive to all the shades of delicateness and grace.

One must have a special esteem for the art lovers of this category, those who only buy to satisfy their personal instinct and who, not taking into account the trend of fashion, form a collection which is made, so to say, after their image. One must esteem them all the more so when this image only betrays noble instincts and delicate preferences. For, it is best by a long way to group only good works.

The artists who have traced their programme, dictated by a superior intuition of the beautiful, the just and the good — inspired by a particularly penetrating sense of moral perfection or by that physical perfection that we name grace, never grow old. Far

from diminishing their attraction, time gives them a new seduction and exalts them.

It is nearly 400 years ago since Raphael died, and his work, in which the ideal of purity is so well expressed and which is condensed in the Virgin type, is more alive and younger than ever. The same may be said of that canvas of so modest a size in which Bernardino Luini represents the Virgin looking tenderly at Her Child and the little Saint John the Baptist, smiling at one another. Which is the artist who in our days could represent the scene with superior or even equal sensitivity to that which we are in accord to recognize in Luini's work? All the distinction of Leonardo da Vinci, all the consistency of his drawing, all the suavity of his lines are found in this admirable composition which is due to the inspiration of his pupil.

The Virgin to the Child surrounded by the Saints, by Andrea del Sarto, is none the less remarkable by the sentiment and the charm of his faces in which the angelical meekness is not insipid. Everything is combined to charm and nothing is affected. The figures are related the one to the other in a logical arabesque and their expressions have something pathetic in their grace and naturalness.

This domain of the supernatural in religious subjects is denied to contemporary artists, more nervous because they live in a time which is more and more complex, where nothing is simple. They could not paint such a scene without introducing research and subtleties which men of the "cinque cento" ignored. They are without the sense of equilibrium or measure, and in a period of per-

petual transformations like that in which we live it is not likely that we shall ever find in art the simplicity of Jules II or Leon X's contemporaries.

The Two Assumptions, one by Murillo, the other by Tiepolo, again confirm the assertion that a painting is valued specially by the source of its inspiration. Even in the paintings where the artist has taken for his subject the everyday life of the poor, and has contented himself by literal imitation, he has a choice to make between the elements which impose themselves on his observation, and the painter who does not want to choose or chooses badly, is always inferior to his work because he does not perceive that peace of mind and simplicity of heart that give such a lot of interest to the most popular subjects.

The collectioner of whom we speak has also some of these popular subjects, but his instinct has only drawn him towards familiar subjects of a naïve honesty, and that is why of all the paintings of Jan Steen he has chosen that naïve scene, The Day of the Kings, where some children are going from door to door singing the good news. It is the same thing for Morland's compositions taken from the lives of fishermen, of labourers, or of the good people of the country. It is also the same thing in that which concerns the research of grace. Guided more by his heart than by his pictorial sentiment in his interpretations of the woman and the child, he has gone straight to choose who were the masters, Pater, Sir Thomas Lawrence, Sir William Beechey, Greuze and Romney. He has wanted to have some good portraits of men and he has gone, among the ancients, to the Domenichino and, among the moderns, to

Sir Henry Raeburn and again to Romney. He has appreciated, in the first, the beautiful and solid quality of painting, and in the second the charm by which that exquisite figure of a young man is penetrated and which is the portrait of William Sotheron, Esq. M. P. for Darlington.

If I add that a good number of this pictures have belonged to famous collections, I will not have omitted anything which can call interest to it.

(Sgd) THIEBAULT-SISSON
Membre du Conseil Supérieur des
Beaux Arts - Paris.

I

SIR WILLIAM BEECHEY. R. A.

Portraits of two children in a landscape, in the character of Robin Hood & Maid Marian. Mr. Roberts, in his Certificate which accompanies the picture, says "it may be that they are the children of Mr Phipps, which picture Beechey exhibited at the Royal Academy in 1807, N° 170. But the meagre details of the Catalogue of the Royal Academy of that time do not permit of this being stated without reservation. In any case the picture is a charming one of English juvenile life of the period".

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Pl. I

II

G. B. TIEPOLO.

Venetian, 1692-1769

"The Assumption of the Holy Virgin". A very characteristic work of this rare Artist, showing his freedom of touch & wonderful command of colouring.

" The Assumption of the Holy Virgin ". A very characteristic work of this true Artist, showing his freedom of touch & wonderful command of colouring.

PL. II

III

GEORGE ROMNEY

A fine picture showing "Ulysses meeting the Princess Nausicaa on the Island of Scheria". This work was sold at Christies in 1807 at the Sale of the Artist's effects, by his son, who described it as "A Knight & a group of dancing females". It is mentioned in Ward & Roberts' Catalogue Raisonné of the Works of George Romney.

Pl. III

IV

G. B. CARBONI

Genoese 17th Century. A full-length Portrait of a young girl. From the Collection of the Duke of Westminster.

IV

C. B. CARBONI

Genoese 17th Century. A full-length Portrait of a young girl. From the Collection of the Duke of Westminster.

PL. IV

V

PAOLO VERONESE.

Venetian, 1528–1588

A fine work by this Artist, representing " St Cecilia ". In old carved oak frame. From the Collection of Sir Samuel Scott, Sundridge Park.

V

PAOLO VERONESE.

Venetian, 1529–1588

A fine work by this Artist, representing "St Cecilia". In old carved oak frame. From the Collection of Sir Samuel Scott, Sandridge Park

PAOLO VERONESE

VI

HUBERT ROBERT.

French, 1733–1808

A fine example of the work of this eminent Artist. Hubert Robert was a personal friend of Fragonard. As young men, they travelled together sketching in Italy. The Italian influence is notable in this work. Signed & dated. From the Collection of Sir J. Eldon Gorst, of Chippenham, Wiltshire.

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PL. VI

VII

DOMENICHINO ZAMPIERI.

Italian, 1581–1641

A portrait of Signor Bilemsi of Bologna. Signed on a letter held in his hand. An interesting portrait of this period. From the Collection of the British Minister to Brussels.

VII

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Pl. VII

VIII

CLAUDIO COELLO.

Spanish

Date of birth unknown, died 1693. This Artist was contemporary with Velasquez, whose influence is strongly shown in picture which represents a young child standing by a couch, & wearing a quaint frock with a girdle from which hang various toys.

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1621 — CLAUDIO COELLO fec.

IX

QUINTIN MATSYS.

Flemish, 1466-1530

The Madonna & Child. A beautiful example of this Artist's work. From the Collection of Major R.W. Doyne; Wells, Gorey, Co Wexford. Ireland.

IX

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The Madonna & Child. A beautiful example of this Artist's work. From the Collection of Major R.W. Doyne; Wells, Gorey, Co Wexford. Ireland.

From the Picture at Mamhead Park Devon
Seat of R. Newt Fortescue

1830 QUENTIN MATSYS 1529

X

SIR WILLIAM BEECHEY. R.A.

A Portrait of Miss Ann Camppen of Bristol, shown as a young girl, dressed in white & holding a rabbit. She is standing full-length in a landscape. A charming child study by this distinguished Artist. A certificate from the expert Mr. W. Roberts, accompanies this picture.

X

SIR WILLIAM BEECHEY, R.A.

A Portrait of Miss Ann Campbell of Bristol, shown as a young girl, dressed in white & holding a rabbit. She is standing full-length in a landscape. A charming child study by this distinguished Artist. A certificate from the expert Mr. W. Roberts, accompanies this picture.

Pl. X

XI

GEORGE MORLAND.

1763-1805

A winter scene, showing a Lady teaching her little girl to skate. This was a favourite subject of the Artist's. From the Collection of the late Major Eustace Loder, of The Curragh, Co Kildare, Ireland.

XI

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A winter scene, showing a Lady teaching her little girl to skate. This was a favourite subject of the Artist's. From the Collection of the late Major Eustace Loder, of The Curragh, Co Kildare, Ireland.

Pl. XI

XIII

HUBERT ROBERT.

1755–1808

A delicately painted landscape with figures crossing a stream, & a ruined temple in the right foreground.

Pl. XIII

XIV

B. E. MURILLO.

Spanish, 1618–1682

A very interesting work showing the " Flight into Egypt ". The Artist has used typically Spanish figures for his models, & this is one of his very rare small subject pictures. From the Collection of the Earl of Wemyss & March, whose ancestor, Lord Foley, bought it in Spain early in the 19 th Century.

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Pl. XIV

XV

JEAN-BAPTISTE PATER.

French, 1695–1756

An important group of ladies in a delightful landscape, some engaged in bathing. A most delicately painted specimen of this Artist's work, brilliant in colour & perfectly preserved. This came from a Nobleman's Castle in the West of Scotland, but the seller was not allowed to disclose the owner's name.

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Pl. XV

XVI

GEORGE ROMNEY

A portrait of Mrs Mary Robinson, Actress & Authoress. She won fame by her playing of the part of "Perdita." A great favourite, she was painted also by Gainsborough & Sir Joshua Reynolds. With certificate from Mr. W. Roberts.

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PL. XVI

XVII

BERNARDINO LUINI.

Italian, 1475–1535

A very finely painted group of the Virgin, Child & St John. An exceedingly choice specimen of the work of this Artist, showing the strong influence of Leonardo da Vinci. From the Collection of C.C. Brill Esq, of Sutton, Surrey.

XVII

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Italian, 1475–1533

A very finely painted group of the Virgin, Child & St John.
An exceedingly choice specimen of the work of this Artist, showing the strong influence of Leonardo da Vinci. From the Collection of C.C. Bull Esq. of Sutton, Surrey.

Pl. XVII

XVIII

SIR HENRY RAEBURN. R. A.

Portrait of General Robert Melville of Strathkinnis. In scarlet military coat, with gold epaulettes, white stock, & powdered hair. A very fine example of this Artist. Collections : Balfour Melville Esq ; The Stowe House Collection ; & Henry Shaw Esq, Beenham Court, Newbury. Also Catalogued in Sir Walter Armstrong's " Raeburn ".

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PL. XVIII

XIX

SIR J. REYNOLDS. P. R. A.

The Holy Family. This is a small version of the famous picture, now in the National Gallery, painted by Sir J. Reynolds in 1788. Mr. Roberts, the expert, in his certificate with this picture says : — " This version, like the larger one, has what Northcote describes as " A rich colour & great simplicity & innocence ". It may be mentioned that Mrs Sheridan is said to have sat as a model for the Virgin ". From the Collection of the late S. Duncan Esq, Kilsyth, Montrose, Scotland.

XIX

SIR J. REYNOLDS, P. R. A.

Pl. XIX

XX

GEORGE ROMNEY

A portrait of William Sotheron Esq. M.P. for Darlington. One of his finest men portraits, showing the sitter as a handsome young man in a dark blue uniform, with scarlet collar & gold trimmings. From the Collection of his descendant, Captain Sotheron, Estcourt. Also catalogued in " Ward & Roberts " Catalogue Raisonné of the works of George Romney.

XX

GEORGE ROMNEY

Pl. XX

XXI

PETER WOUWERMAN.

Dutch

Latter half of the 17 th Century. A charming landscape with a group of figures shewing the halt of a hunting party. Signed & dated 1673.

Pl. XXI

XXII

PETER WOUWERMAN

Dutch

Another landscape by the same Artist, representing the halt of a hawking party.

XXII

PETER WOUWERMAN

Dutch

Another landscape by the same Artist, representing the halt of a hawking party.

PIETER WOUWERMAN

XXIII

GASPAR DE CRAYER

Flemish, 1582–1669

A small picture shewing the "Adoration of the Kings". This Artist was greatly influenced by the works of Rubens, & pictures by him have at times been mistaken for those of Rubens.

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Pl. XXIII

XXIV

B. E. MURILLO

Spanish, 1618-1682

The Assumption of the Holy Virgin. A charming little picture from the Collection of Sir Richard Green Price Bt. 1892.

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From the Collection of
Sir Richard Green
1618 B E MURILLO 1682

Pl. XXIV

XXV

CORNELIUS JANNSENS

Dutch, 1590–1665

Portrait of Elisabeth Stuart, Queen of Bohemia, sister of King Charles Ist of England. She was called the "Queen of Hearts" on account of her charm & amiability. From the Gurney Collection, Shakenhurst, Cleobury Mortimer, Shropshire.

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Pl. XXV

XXVI

SIR T. LAWRENCE P. R. A.

A Portrait of a young lady, profile, name unknown. Purchased from the Collection of Colonel Claude Lowther, London.

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A Portrait of a young lady, profile, name unknown. Purchased from the Collection of Colonel Claude Lowther, London.

Pl. XXVI

XXVII

JAN STEEN

Dutch, 1626–1679

A charming little picture of the ceremony performed in Holland on St Nicholas' Day. At this festival, the best behaved child of the village is rewarded, & the bad ones disgraced.

XXVII

JAN STEEN

Pl. XXVII

XXVIII

J. B. GREUZE

French, 1726–1805

Small Portrait of a little boy in white. Characteristic & very attractive.

XXVIII

J. B. GREUZE

Small Portrait of a little boy in white. Characteristic & very attractive.

J. B. GREUZE

XXIX

GEORGE MORLAND

Signed. Interior of a sailor's cottage with figures. An example of this Artist's work while hiding from his creditors in the Isle of Wight. It was during this period of his life that he produced the numerous pictures depicting the occupations & pleasures of sailors, fishermen & smugglers, also the great bulk of his sea pieces.

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PL. XXIX

XXX
ANDREA DEL SARTO

Italian, 1486-1531

This large picture of the Virgin, Child, St John & St Ambrose, came from the Collection of the Colt Hoare family, Stourhead House, Wiltshire, & is mentioned in Dr Waagen's "Galleries & Cabinets of Art in Great Britain". A magnificent example both as regards colouring & execution.

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Pl. XXX

XXXI

SIR GODFREY KNELLER

1646-1723

Portrait of a Young Boy. The boy is looking forward and to the left, his left foot advanced as if in the first step of a dance. He is dressed in a tunic of red silk, that is held by a girdle at the waist. A rich brown velvet wrap envelops his body and on his feet he wears sandals.

In the right foreground a large white dog is standing, facing the boy whose right hand rests on its head.

From the collection of Mr. Theodore Dreicer New-York.

Dimensions : Width 46 inches - Height 55 $^{1}/_{2}$ inches.

XXXI

SIR GODFREY KNELLER

Pl. XXXI

XXXII

SIR HENRY RAEBURN

1726–1823

Portrait of a Scotch gentleman. The original dimensions of this canvas were approximately 27 by 39 inches. It now measures 19 by 23 1/2 inches. The reduction in size has been made by an inexperienced hand, for it is not square cut.

The portrait shows the head and shoulders of a kindly old gentleman, white haired, blue eyed and of ruddy countenance. Round his neck is a white linen cravat. His coat is of black broadcloth and his shoulders are resting against a chair of dark blue velvet.

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PL. XXXII

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